Made-To-Order Moonlight

Wanted--A Camera Genius

The world of night is at last open to the motion-picture director. There is no effect of deepening shadows, of looming, undefined tree masses of the full orb, can all be obtained on a pitch-dark night by a system of portable are lamps that light up the scenes with a system of portable are lamps that light up the scenes with a strong violet flame of varying detained by the modern camera, while the latest lighting devices have made it possible to produce all the varying seffects of candle glow, lamp light and slectricity in indoor scenes. It is true that photoplays have always had night scenes since the bestinging, but they have been so extremely unsatisfactory that they were used only when absolutely necessary to the gatory.

Now, however, it is possible to

art studies that have long been made by the ordinary camera. For play, as it shows everything, the commonplace, the ugly, the irrelevant and the dealth of Night Photographers have been taking remarkable pictures of the dealth.

used to laugh at his enthusiasm, and so did the others. We regarded him as many of the old-line artists rerard the cubists and futurists: indiiduals determinedly straining a point

mong the intellectuals, an inspired

I had been interested in fiction.

I had been interested in fiction, in painting, and in the drama, and had written something about all of them. But I couldn't get interested in motion pictures. I hadn't my friend's vision. I regarded pictures as utterly lacking in artistry, and I still think that I wasn't entirely wrong—then. For who shall say that the productions of that era were not crude? To

ions of that era were not crude? To se sure, like most of the prejudiced, didn't have data to back unbellef, or I seldom went to see a motion

For a year I have been seeing an average of ten features a week, record-

ing my impressions and reactions for hundred thousand readers.

My friend the portrait-painter
was right. The motion picture is an
art, to be sure the youngest of all the arts, with many of the faults and caprices of childhood, but every prist must admit its artistic artist must admit its artistic verity. And they do-all save those

who are utterly prejudiced or spiritually blind. My training has been that of a painter. My viewpoint is a paint-er's. Therefore it seems to me that

have a different langle from most

I have a different langle from most of the other writing men whose privilege it is to discuss the healthy advances and the small frailties of these living paintings by the sun. We have passed through the mechanical toy stage of pictures, and are almost through the stages of cheap and maudin drama, and it is very evident that in the face of such advances as a few great men of the films have made today we

of the films have made today we

a moment stood still. It has come nearest to standing still in the last two years; in fact, it might take an engineer with a spirit level to detect any advance at all in the last twelvemonth. Which makes it

all the more certain that we are at the boundaries of some rich new province.

So I am going to ask this ques-tion: Will the next celluloid genius

picture has been made entirely and exclusively through its directors, in which class I put Charlie Chaplin, not for a moment considering him exclusively as an actor. A few au-

thors have written some very good things for the movies, but these have been at the directorial behest. Those

golden birds, the stars, may have made the world happy for the casual playgoer, but with the exception of Mr. Chaplin, an unclassifiable com-bination of all the silent talents, none of them has contributed a whit

toward the real and permanent advancement of the photoplay. The best that can be said of them is that they have decorated the photo-

play as they found it. Few except the greatest of the di-rectors have seemed at all aware of

the remarkable protean loveliness of the thing in which they are work-ing. Some persist in seeing only "dramatic situations," others sense

only the "story;" comparatively few even try to visualize the "picture." Yet many times the "picture" has been the most important of the three

ssential parts of photoplay. The drama and the story must be shown in a series of pictures. Photographic snapshots won't do. They must be

Each and every one of these motion pictures must have artistic

completeness, composition, a proper balance of light and shade, a correct

distribution of masses, depth, at

WEST VIRGINIA

THEATER

9th St. Above F.

Today and

Tomorrow

Without a

A Sensational Russian Drama,

with an All-Star Cast.

Country

be a cameraman?
So far, the progress of the

gazer into the future.

Now, however, it is possible to take as beautiful and artistic pictures of night lighting with the is to take the picture at dusk, slight-cinama camera as the photographic but this is not so

monplace, the ugly, the irrelevant and inartistic, instead of picking out the salient details. Since the chief beauty of night scenes is the sense of mystery and institution of night scenes is the sense of mystery and romance they can convey, the director prefers to furnish his own is pring clouds, the gray veil of early dusk. But for the most part these were made by focusing the camera and leaving it with wide open lens to absorb the impression for several hours, a method which, of course, cannot be used with the restless and ever-revolving film of the mostion picture camera.

Now, however, when the lovers meet in a woodland glade by the light of the moon, it is no longer meet in a woodland glade by the light of the moon, it is no longer meet in a woodland glade by the light of the moon, it is no longer meet in a woodland glade by the pictures themselves are taken during the day in a specially darkened room with only such light as is offered by the mobile arc iamps. Sometimes these are concealed in the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes they are overhead or at one side of the places, giving the effect of cheery fire glow. Sometimes



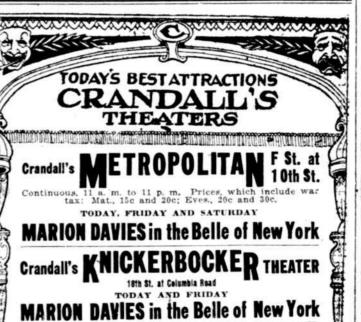
vented by Ed Wynn, of "Some Time" at the Casino Theater in New York

SHUBERT-GARRICK..... LYCEUM..... MOORE'S RIALTO

By a clever variation of the trench periscope, the comedian has devised an arangement which will enable the theater patron condemned to a post seat to see right through, or around, the obstructing post without the dis-Eight or ten years ago a few kindred spirits frequently foregathered in the studio of a certain portrait painter in Los Angeles, where they would hear the portrait-painter discuss at length and at large—not couss at length and at large—or comportraits, or landscape danvases, or any other use of oil or pastel or water-color, but motion pictures. I tised to laugh at his enthusiasm, and lead and forget his composition.

the cameraman must not lose his teen" were both presented simultaneously two weeks ago in the Again, the distribution of lights and darks and physical masses. This is not an easy problem—it is, indeed, one of the hardest in the artistic world—but in the artistic motion picture of the future it must be solved every time a shot is made.

Therefore it seems to me that the



CRANDALL'S TODAY AND FRIDAY

MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch'

SAVOY I

LOUISE HUFF In "Crook of Dreams"

In "MICKEY" **APOLLO**

4. AVENUE GRAND The

TODAY

MABEL NORMAND

BRYANT WASHBURN "VENUS OF THE EAST"

Daily 2:15 | Sunday 3:00 | Holidays 2:00, 5:00 | Prices 25c

Beginning Next Monday Matinee; Ending Sunday Night Following.

TWO FAIR STARS IN A FIRMAMENT OF FUN

The Terpsichorean Twinkler

The Tuneful Twinkler MLLE.

Supported by Constantin Kobeleff and Edw'd Janis and a

BALLET OF DARLINGS

MABEL McCane

Assisted by Grant and Wing and Al Sexton, in

"THE REVUE DE LUXE"

EXTRA ADDED ATTRACTION

Yvette Rugel

"The Teenie Weenie Prima Donna" in Ex-

Mullen & Coogan The Laughing-Gas Comedians "MAKE A NOTE OF IT"

Clifford & Wills The Rube Fun Radios "AT JASPER JUNCTION"

SPECIAL STELLAR FEATURE

In "Maggie Taylor

A Woman's Reformation and Its Patent Appeal

McIntosh and the Musical Maids Popular on Broadway

Lucille & "Cockie" The Pretty Maid and Her Prattling Parokeet

THE PATHE NEWS PICTORIAL AND OTHER PASTIMES

The Washington Herald's Calendar of Stage and Screen WEEK BEGINNING SUNDAY, MARCH 16

"39 East," a comedy by Rachel Crothers, author of "Old Lady 31," and other plays; featuring Constance Binney and Henry Hull; engage-ment one week.

Vesterday," a play with music by Glen McDonough and Reginald De Koven; cast led by Vernon Stiles, and includes Ruth Miller and others; engagement one week.

Ruth Chatterton in "The Merrie Month of May"; written by George Scarborough; engagement one week.

Oh, Look," musical comedy with Harry Fox and the Dolly Sisters; produced by Elliott. Comstock and Gest; book by James Montgomery; music by Harry Carroll; lyrics by Joseph McCarthy; engagement one week,

Vaudeville; Mile. Dazie; Mabel McCane and company; Yvestte Rugel and other acts; engagement one week.

Vaudeville; Mildred Andre and Girls; Frank Bush, Kluting's Animals and other acts; engagement one week.

Burlesque; Rose Sydell's London Belles in "Whoop-de-Doo"; fenturing George Hayes and Kate Pullman; engagement one week.

Burlesque; Dixon's "Big Revue"; cast includes Harry Lavan, Claire Divine and others; engagement one week.

First National production; title to be announced later.

Elsie Ferguson in "The Marriage Price," Sunday through Wednesday; Shirley Mason in "The Winning Girl." Thursday through Saturday.

Norma Talmadge in "The Probation Wife," Sunday through Wednesday. Tom Moore in "A Man and His Money," Thursday through Saturday.

Enid Bennett in "Partners Three," Sunday through Wednesday; Bessie Barriseale in "Two-Gun Betty," Thursday through Saturday.

William Russell in "Where the West Begins," Sunday through Wednesday; Edgar Lewis production, "Love and the Law," Thursday day; Edgar Lewis through Saturday.

Billie Rhodes in "The Lion and the Lamb," Sunday through Wednes-day; Henry B. Walthull in "False Faces," Thursday through Satur-day.

Norma Talmadge in "The Probation Wife," Sunday and Monday; Mabel Normand in "Mickey," Tuesday and Wednesday; Tom Moore in "A Man and His Money," Thursday and Friday; Lina Cavalleri in "Two Brides," Saturday.

Earle Williams in "A Gentleman of Quality," Sunday and Tuesday; Alice Brady in "The World to Live In," Wednesday and Thursday; Alice Joyce in "The Lion and the Mouse," Friday and Saturday.

Griffith's "A Romance of Happy Valley," Sunday and Monday; Charles Ray in "The Girl-Dodger," Tuesday; Alice Brady in "The World to Live In," Wednesday; Kitty Gordon in "The Unveiling Hand," Thursday; Mitchell Lewis in "Life's Greatest Problem," Friday; Enld Bennett in "Happy Though Married," Saturday.

HEMPEL AT THE NATIONAL.

Frieds Hempel, leading soprane of the Metropolitan Opera and one of the Metropolitan Opera and one of the greatest woman singers of the world, will be heard in full recital at the ninth concert of the T. Arthur Smith Ten Star series at the New National Theater tomorrow afternoon at 4:30. Miss Hempel will have full opportunity in her program, which includes "Alleluja" from "Motet Exaultate," and the aria from "La Sinta Giardiniera," both by Mozart, four modern French numbers- "Claire de Lune" (J. Saule); "Fetes Calantes" (R. Hahn); "Ballet de Colombe" (Saint-Saens) and "La Printemps" (Hahn; and the "Aria dl Braturar theme by Mozart, with variations by Adam; four Shakespearcan songs—"She Never Told Her Love," from "Twelfth Night" (Haydn); "Over Hill, Over Daie," from "Midsummer Night's Dream" (T. S. Cook); "Orpheus With His Lute," from "Midsummer Night's Dream" (T. S. Cook); "Orpheus With His Lute," from "Midsummer Night's Dream" (T. S. Cook); "Orpheus With His Lute," from "Midsummer Night's Dream" (T. S. Cook); "Orpheus With His Lute," from "Midsummer Night's Dream" (T. S. Cook); "Orpheus With His Lute," from "Midsummer Night's Dream" (T. S. Cook); "Orpheus With His Lute," from "Schubert-Liszti. A miscellaneous group will include "Sing Me to Rest" (Collinge recently made her debut as a star.

The Season's Sensation Mext "The Probation Wife" Norma Talmadge

A star who has never yet appeared in a failure. In a picture that promises to be her greatest achievement. SUPPORTED BY

Thomas Meighan and Alec B. Francis

Do you know how to hold your husband? Tears and sighs won't keep him at home. What will? See answer in "The Probation Wife."

